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arches only being suggested; the folds of the clerical gown are given with flowing roundness, yet do they not over-emphasize; the drawing under these folds is correct; the left arm, the hand of which holds the manuscript, has the true tension, and the right hand an easy clasp—all contributes, however, to the centre of attraction, which is the face. It possesses a merit superior to a mere portrait, it assumes the rank of history.

The portrait is at present on exhibition at the Pennsylvania Academy of Fine Arts.

H. W. RANGER'S EXHIBITION AT THE COTTIER GALLERIES.

Some years ago I took occasion to criticise severely the work of H. W. Ranger, voicing openly, what others only spoke of *sub rosa*, that his work was entirely too closely allied to and imitative of Barbizon painters.

This criticism must have done good.

The paintings now on exhibition, and painted within the last two or three years have nothing of "Barbizon" in them—they are Ranger all over. The Messrs. Cottier & Co. have signed a foreword to the little catalogue of this exhibition, in which my former criticism seems to be hinted at. They say: "This exhibition is a suitable opportunity to revise estimates of the art of H. W. Ranger; and marks, as we believe, *a distinct stage of its development.*" (The italics are mine.) And again: "If, in *re-measuring Mr. Ranger's artistic stature*, we find consistent growth and gain in almost every direction—technical mastery of material, surer and broader touch, clearer vision of color, richer and more subtle tonality—then there is ample evidence to show that the creator of these twenty-seven pictures is one who will go on from strength to strength."

And this is exactly what we find in viewing these paintings: consistent growth and gain in almost every direction, and it is with pleasure that we are able to re-measure the artist's stature.

Just as severely I once took him to task for practices which had a deleterious influence on some younger men, just as frankly and cordially do I now express my admiration for these later canvases. Since this is a retrospective exhibition, extending over fifteen years, there are a few canvases which show his old method—and it is good they are here, if only for comparison—but the development is more fully shown. It commenced with the "High Bridge," of some three or four years ago (here No. 1, in the catalogue), on which the artist must, however, have worked since it was shown before, for somehow it seems more pulled together. But look at the magnificent marine, No. 18, "Cloud and Sea." Here is a painting that ranks very high. The same must be said of other later work. No. 3, "September Gale," is powerful. No. 16, "A Grey Day," has large aerial perspective. The moving water in "A Grey Day on the East River," No. 23, is convincing. A fine city view is had in No. 24, "Rooftops," and an excellent night scene is shown in No. 5.

It is a pleasure to mark the development of this painter into masterful individuality. These counterfeits of nature are enriched with thought and purpose; they vivify the pigment; vitality and ideality in his art run together, as may be expected from a nature singularly impressionable and fruitful.

Mr. Herman Schauss has interested himself greatly in the work of Albert L. Groll, and a collection of the latest pictures of this talented man will be seen at 204 Fifth avenue, on February 1st.